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ABSTRACT

The materials provided in this packet are to be used to help the instructor see the need for using audiovisual materials in instructional processes. The instructor will also be able to incorporate selected materials into lesson plans and will be aware of advantages and disadvantages of using various audiovisual materials. Included in this management guide to a self-instructional module are: (1) list of objectives; (2) list of materials required to complete the unit; (3) sequence of activities; (4) a paper on matching student cognitive style to instructional strategy; (5) a list of characteristics and advantages of various audiovisual materials; (6) instructions on incorporating audiovisual materials into a lesson plan; (7) review questions; (8) form for evaluating the usefulness of various audiovisual materials; (9) bibliography of additional materials; and (10) evaluation sheet for assessing the effectiveness of the module. (CJ)

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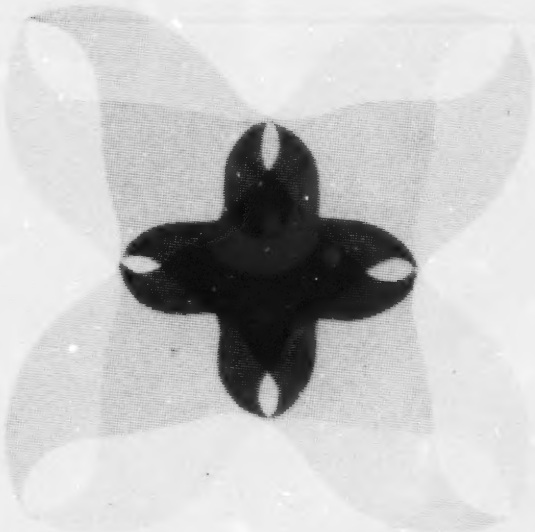
INDIVIDUALIZING STAFF DEVELOPMENT

SELECTING AUDIO-VISUAL MATERIALS FOR THE CLASSROOM: A MANAGEMENT GUIDE FOR A SELF-INSTRUCTIONAL MODULE



Developed by

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SP 019 421

SELECTING AUDIO-VISUAL MATERIALS FOR THE CLASSROOM: A MANAGEMENT GUIDE FOR A SELF-INSTRUCTIONAL MODULE

DEVELOPED BY SANDRA L. SMITH & NANCY L. RUBINSTEIN, ORANGE COAST COLLEGE

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"INDIVIDUALIZING STAFF DEVELOPMENT", A PROJECT SUPPORTED BY THE CALIFORNIA COMMUNITY COLLEGE FUND FOR THE IMPROVEMENT OF INSTRUCTION.

PROJECT DIRECTOR: LOU ANN HARRIS
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TIME MANAGEMENT: A MANAGEMENT GUIDE FOR A SELF-INSTRUCTIONAL MODULE.

DEVELOPING AND PRESENTING EFFECTIVE LECTURES: A MANAGEMENT GUIDE FOR A SELF-INSTRUCTIONAL MODULE.

UNDERSTANDING STUDENT MOTIVATION: A MANAGEMENT GUIDE FOR A SELF-INSTRUCTIONAL MODULE.

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AUDIO-VISUAL
INTRODUCTION

"It was good enough for me...it should be good enough for them." A lecture, augmented by some blackboard back-up---that was the bulk of instruction for many of us. However, are we best serving today's student, and indeed ourselves, by avoiding the wealth of material---sights and sounds---which can spark an interest, illustrate a concept, reinforce an idea, or take the students to the very location being discussed---be it the Aegean or the forensics lab?

It is our hope that with the materials provided in this packet an instructor will see the need for audio-visual materials in the instructional process, and will know enough about what is accessible in order to begin to incorporate selected items into his/her lesson plans. The instructor will also become aware of the advantages and disadvantages of various types of media and will be able to evaluate available software according to his/her own classroom needs.

Oh, and keep the blackboard.

OBJECTIVES

1. To be aware of the role of media in the learning process as seen in current research on the subject.
2. To be aware of the characteristics and advantages of the various audio-visual modes of instruction.
3. To know what audio-visual materials are immediately available in one's own subject area after meeting with library media center personnel.
4. To be able to use appropriate criteria in evaluating and selecting media for possible classroom use.
5. To know what support services are available on campus in order to produce one's own original audio-visual materials.
6. To be able to plan a lesson utilizing audio-visual materials to achieve selected curriculum objectives---including a thorough lead-in and follow-up.

STUDY RESOURCES

The materials listed below are required to complete this unit:

Media for Presentations. Indiana University Audio-Visual Center, 1978 (16mm. 20min., color. Rental $10.25; Sale $300.00. Videocassette Sale $195.00)

Audio-Visual Center
Indiana University
Bloomington, Indiana 47405
Order # ESC-1636

This film provides a humorous and effective presentation of various media. Up-to-date and informative introductory information is given about the advantages of audio-visual communication.

-or-

Learning With Today's Media. Encyclopedia Brittanica Educational Corporation, 1974. (16mm. 35 min. color.)

Encyclopedia Brittanica Educational Corporation

This film is designed to acquaint teachers, librarians, school administrators and parents with the role of media centers in the educational program. Focused on four school programs, the film demonstrates the use of media in various learning situations.

Recommended: Woodbury, Marda. Selecting Instructional Materials. (PDK Fastback #155) Bloomington: Phi Delta Kappa Educational Foundation, 1978.

For order information see p. 25

SEQUENCE OF ACTIVITIES

1. View the 16mm film Media for Presentations produced by Indiana University, 1978, 20min.
2. Read "Cognitive Styles Mapping and Interpretation" by Nancy Rubenstein which is included in this packet.
3. Read one of these articles:
   a) "Characteristics and Advantages of Various A-V Media" which is included in this packet.
   b) Selecting Instructional Materials by Marda Woodbury, pp. 34-40 (PDK Fastback #110). Order information is given in the "Additional Materials" section of this packet.
4. Read "Incorporating A-V Media into a Lesson Plan" which is included in this packet.
5. Answer the review questions.
6. Activities:
   a) Visit the Library/Media Center and prepare a list of A-V materials available in your field.
   b) Visit the Instructional Resource Center on your campus and list what audio-visual services are provided to instructors, e.g. photography, sound-synchronization, etc.
   c) Locate the 16mm film library and find out how to arrange for a film not in the campus collection.
   d) Evaluate one new (to you) A-V item using the form provided.
   e) Plan a lesson incorporating a new A-V item.
7. Review the list of additional readings and materials selected and incorporated in this packet for their relevance. These may provide alternative solutions and/or more in-depth treatment of the subject.

MATCHING MODES OF INSTRUCTION TO COGNITIVE STYLE MAPPING

Nancy Rubinstein

Cognitive Style Mapping Advisor
Business Education Instructor
Orange Coast College

May, 1981

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INTRODUCTION

Research indicates that most teachers teach in only one teaching style. In a Phi Delta Kappa newsletter (PAR:5) the article states:

> Teaching style consists of a teacher's personal behaviors and the media used to transmit to or receive data from the learner. Teacher behaviors and media use place demands upon both the teacher and the learner to align their styles.

Just as teachers have preferred teaching styles, students have preferred learning styles. Much development and research has been done in the area of learning styles within the last twenty years. There are about 20 different models of learning style assessment. Orange Coast College chose the Modified Hill Model of Cognitive Style Mapping, which was designed at Mountain View Community College of the Dallas County Community College under the direction of Dr. Harryette Ehrhardt. The Instructional Development staff at Orange Coast College revised the instrument by changing the vocabulary and redesigning the order of scales. The definition of cognitive style mapping is assessing ways in which a person likes to learn. The instrument assesses 28 independent elements which are dividied into seven sets. The first set of scales measures the value that a learner assigns to listening to and reading technical and non-technical information. The second set of scales measures the way the learner reacts to the environment. The third set of scales relates to movement, including coordination of thoughts and actions (focusing upon observation and classroom demonstrations); non-verbal language; use of

physical activity; and awareness of proper social distance. The fifth scale relates to two elements: awareness of self and awareness of time. The sixth scale considers how a learner prefers to work with people (e.g., working with peers, working under direction, or working independently). Lastly, the seventh set relates to how a learner prefers to make decisions.

You may be asking whether or not Cognitive Style Mapping is necessary? Dr. Ehrhardt states (Ehrhardt:2): "Awareness of one's style of learning has obvious advantages both in an academic setting and in a non-academic learning setting. The value of Cognitive Style transcends the formal academic setting to promote effective life-long habits. Cognitive Style has immediate appeal to educators and those responsible for training in business who seek to build the most effective instructional setting for their students because it seeks to answer the questions relative to matching teaching behavior, learning modes, and learners."

Even though teachers have a preferred teaching style, they are quite familiar with the myriad models of teaching postulated by theorists such as John Dewey, Jean Piaget, Carl Rogers, B. F. Skinner, to name but a few. Teachers should be encouraged to stretch and to use different models of teaching. As a result, a teacher can choose from the repertoire of teaching styles in order to match the preferred learning style of a student. Likewise, the student can align his/her preferred styles to complement the teaching style of the instructor.

However, there may be teachers who do not wish to change their teaching style. An article in the Phi Delta Kappa Newsletter (PAR:5) reports: "Teachers whose teaching styles closely approximate their major learning preferences report comfort, ease, and authenticity. Those

who venture into minor areas indicate ranges of ease through mild discomfort." Furthermore, research supports the premise that there are times when mismatching of learning/teaching styles is appropriate. Dr. Dimsdale suggests that if a learner is strongin a subject area that is the appropriate time to mismatch learning/teaching style. For those who have used Cognitive Style Mapping in the classroom, it appears that non-native students, students with learning disabilities, and students who have not had prior successes in school are the ones who will benefit the most from matching learning/teaching styles. There are no losers with Cognitive Style Mapping. Both teacher and student benefit from the assessment. Instructors can guide students to appropriate alternative learning materials; but if that is not appropriate, then the instructor can assist the student in more effective study habits based upon the student's learning preferences. The frosting on the cake is the fact that Cognitive Style Mapping becomes a very useful counseling tool.

To summarize, Jeff Dimsdale, Associate Dean of Instructional Resources at Orange Coast College, writes (Dimsdale:1): "Cognitive Style Mapping sensitizes teachers to individual differences among students and students to appropriate learning strategies for themselves." This writer believes that it is the responsibility of the teacher to help the student assess his/her learning style and help in using the information effectively, but only after the instructor assesses his/her learning style.

A CASE STUDY

MATCHING MODES OF INSTRUCTION TO LEARNING STRATEGIES

Today educators recognize that there is a difference between individualized instruction and personalized instruction. This may be attributed to the increased knowledge of students' preference of learning. In the words of James Keefe (Keefe:4):

> Learning style is much more than just another innovation. It is a fundamental new tool with which to work. It is a new way of looking at learning and instruction, a deeper and more profound view of the learner than known previously. It is a basic framework upon which a theory and practice of instruction can be built. It makesobsolete any single framework for teaching all students. All recent innovations whether staff utilization, modular scheduling, independent study, or fundamental education must be rethought in the light of learning style. It is nothing less than revolutionary to base instructional planning on an analysis of each student's traits.

When Dr. Sandra Toy and this writer developed a Self-Paced, Diagnostic, Prescriptive, and Individualized Typing program for seven levels of typing in 1976, the knowledge of learning style was not known to us. The individualized instructional approach was based upon research which supported our belief that it was a viable approach. Stroop (Stroop:6) writes: "As a rule, there will be three type of individual differences in each typewriting class--difference in personality, in manner of learning, in speed of learning." With this in mind, the developers setout to design an individualized typing program that would allow for differences in manner of learning by offering alternative methods of instruction (e.g., use of sound/slide packages, use of tapes correlated with textbook, use of textbook and syllabus alone). In this original program students were directed to these

alternative methods of instruction on an intuitive/guessing level by the student, the teacher, or between the student and teacher. It was interesting to observe how the students reacted to the variety of instructional materials. The vast majority of students automatically chose the textbook and syllabus as the method of instruction. One could speculate that that was the learning/teaching style to which they had been most frequently exposed. To the lament of the developers the audio and audio/visual materials were virtually unused. It was necessary for the instructor to bring the media to the student before any experimentation would take place. At the end of the semester it was concluded that more courses were completed with the new individualized program than with the traditional classes. It also indicated that the percentage of student completion rates were higher in all courses except the beginning typing course. Certainly, there were variablesthat affected the lower completion rate in the beginning course. It was recognized that something was definitely wrong when after two revisions the statistics did not change.

The solution was obvious. Assess the learning style of each student. With this goal in mind, additional funding from the district was received in order to change an individualized teaching program into a personalized program of beginning typing.

Jeff Dimsdale, the instructional resource specialist for the project, and myself began by critiquing and mapping eacn piece of instructional material to be used in the course. Next, an analysis of the 28 elements of the instrument was made to determine how these should be grouped in order to provide the best learning environment for students. The choices were limited to seven instructional modes. Students would be able to

choose from (1) a traditional approach in which the teacher would instruct in a lock-step method and would meet at the same hour every day (2) visual materials with flexible scheduling (3) visual materials with fixed hours (4) audio materials with flexible scheduling (5) audio materials with fixed hours (6) audio/visual materials with flexible scheduling and (7) audio/visual materials with fixed hours.

The following elements were cited as being dominate for the traditonal lecture/lab class: coordination of thought and actions, use of non-verbal language, knowledge of proper social distance, awareness of time, and working under direction. These elements were identified because the student would not have a preference for listening to or reading information and the traditional classroom environment would provide both approaches. Secondly, in this environment, the teacher normally demonstrates to the class. Due to the fact that the teacher is lecturing, use of non-verbal language would be an important element. Awareness of proper social distance was considered as important because the student would feel comfortable in entering into a discussion. Awareness of time would be of extreme importance since the class was taught in a lock-step manner; consequently, it would be necessary for the student to be on time every day or he/she would miss out on instruction. The student who preferred to work in a structured environment would be most comfortable in this traditional class.

The separation of the fixed hour and flexible scheduling in the self-paced typing program was quite easy. The elements of commitment to personal principles and awareness of time were the key elements here. If a student's assessment showed a major score in commitment to personal principles and a minor or negligible score on awareness of time, it was

determined that that individual would be very comfortable with flexible hours. Indeed, the student would be committed to achieving the goals of the course and it would not matter what time of the day or hour the student came to class. Looking at the structured hour, the elements were reversed; i.e., awareness of time was extremely important to the student; consequently, the student would be punctual and not disturb the class. Commitment to personal principles was not considered to be an important element in differentiating these two classifications.

The elements used to define who would prefer to use the visual instructional mode (syllabus and textbook) focused on the preference for receiving information by sight and a preference for working independently.

A preference for receiving technical and non-technical information by sight with some lesser degree of preference for hearing were two deciding elements in grouping the students for slide/tape learning packages. Since the students would be receiving directions in those learning packages, a preference for working under direction was relevant. However, this same student would be working independently at his/her own pace; therefore, a preference for working independently was also a key element.

Identifying the student who would prefer to learn from the audio learning tapes was perhaps the most clear cut. Naturally, a preference for hearing technical and non-technical information was the most important value. Once again, though, the student would be receiving directions from the audio tape but, at the same time, would be working independently. Consequently, a preference for working under direction and for working independently were still viewed as important considerations in the selection process.

Dr. Dimsdale wrote the computer program which would separate the students into the seven groups as described. The Cognitive Style Mapping Typing Program was ready for implementation. A structured class was scheduled at the same hour as one of the open lab classes. The students were sent a letter asking them to report to a large lecture facility. The students were mapped on the first day of the semester and an interpretation was given the following day. Their computer printouts indicated which of the seven modes was suggested for them. In addition to identifying the manner in which each student preferred to learn, the program also suggested ways for the student to react positively to the environment. A seating chart of the typing room was prepared and based upon how the student scored on input by sound, input by sight, and whether the student preferred to work with peers or independently, seat locations were suggested.

The program ran smoothly and the vast majority of students used the suggested mode of instruction without any guidance from the instructor. There was one student, however, who chose the textbook and syllabus even though she had been directed to use audio. This student was observed on the second day of class typing only "f's" and "j's". The instructor provided the student with the Lesson 1 audio tape; and thereafter, the student progressed at an average rate.

In an unpublished paper, Phyllis Larenjo concluded that there was no significant difference in grades received. However, there was an increase in retention of 25%. Seventy-five percent of beginning typing students completed the course using the Cognitive Style Mapping together with the multi-media, prescriptive, typing program.

The audio visual materials were heavily used by the students. Once the assessment was given to them and the mode of instruction prescribed, the majority of students chose to use those prescribed materials. An additional benefit was how quickly the instructors got to know their students. Usually it takes several weeks to learn names in the individualized environment. With the personalized assessment, there was much more dialogue. Also, from an observational point of view, it appeared as though there were fewer questions asked by the students. Concepts were learned with greater ease using the preferred mode of instruction.

CONCLUSION

Once learning preferences are identified, the teacher is in a better position to select teaching strategies. A teacher can discover when it is most appropriate to use group discussion, Socratic questioning, films, slide/tape packages, video tapes, overhead transparencies, chalkboard, and other visuals. It encourages students and teacher alike to match alternative methods of teaching/learning to Cognitive Style.

Cognitive Style is not a panacea; however, it is one more tool from which students and teachers can profit.

FOOTNOTES

1. Jeffrey Dimsdale, "Cognitive Style Mapping Professional Development Seminar", Orange Coast College, 1980.

2. Harryette Ehrhardt, "An Overview of Cognitive Style", Mountain View College, Dallas County Community College District, 1980.

3. Phyllis Larenjo, "Cognitive Style Mapping in Beginning Typewriting", (unpublished paper, Long Beach State University, 1979)

4. James Keefe, "Monograph on Learning Style", National Association of Secondary School Principals (NASSP), 1979.

5. Practical Applications of Research (PAR), Newsletter of Phi Delta Kappa's Center on Evaluation, Development, and Research, "On Mixing and Matching of Teaching and Learning Styles", December, 1980.

6. Christine Stroop, "Individual Differences in Typewriting." UBEA Forum, January, 1952.

7. Sandra Toy, "The Effectiveness of Individual Progression in Beginning Collegiate Typewriting." (Unpublished EdD dissertation, Arizona State University, 1975).

CHARACTERISTICS AND ADVANTAGES OF VARIOUS MEDIA

PHOTOGRAPHS, SLIDES, OR OTHER "STILL" PICTURES. If motion is not essential to your subject, a still picture may be used to illustrate a concept. If the picture or clipping is too small to be seen by the entire class, it can be enlarged on an opaque projector. Slides can, of course, be projected for the class---or set aside for individual viewing on a slide viewer in the classroom or media center. Sets of slides can be rearranged and/or updated. In this sense they have more flexibility than filmstrips or movies. Both slide projectors and opaque projectors can be operated while the lecturer speaks---and allow for questions and answers with the students. However, a slide presentation can be accompanied by a pre-recorded tape. This can be pulsed to automatically advance the slides.

TRANSPARENCIES are another form of "still" picture which are shown on an overhead projector. These can be professionally prepared with such features as multiple overlays, or they can be simply a sheet of acetate upon which the instructor writes while lecturing---or combinations thereof. An advantage of transparencies is that the instructor can uncover a portion at a time as he/she progresses. Another feature is that different concepts can be presented in different colors which helps students differentiate. Also, the acetate can be wiped off and reused. Some tips on using transparencies: take advantage of the ability to face the students rather than the screen. Use a pencil or some type of pointer to point to items on the transparency---rather than on the screen itself.

FILMSTRIPS are available with and without sound. The quality of filmstrip programs has improved greatly in recent years: the pace has increased, the photography and animation have improved, and the sound effects have become more sophisticated. All of these are reasons why many schools are opting for the less expensive filmstrip/tape format rather than the more expensive 16mm film. The sound/filmstrip projectors and viewers are likewise more sophisticated and do not require the manual advancement of earlier models. They are designed to advance the filmstrip through the inaudible pulses on the cassette or record.

VIDEOTAPES are available on almost any subject. These tapes provide sound and action much like a 16mm film, although they are projected on television monitors. Blank videotapes can be used to record classroom activities such as sales presentations, dramatic performances, speeches, and athletic events. In these days of limited funds, a videotape can capture a guest speaker or a field trip permanently. Reviewing one's performance on tape is a great learning technique. Teachers can arrange to have their own lectures taped in order to evaluate their own teaching strengths and weaknesses. Blank videotapes are reasonably priced (c. $25), however, commercially-produced programs can cost as much as $500---approximately the same as a 16mm film. Unfortunately, player-damage is an all-too-often occurrence.

VIDEODISCS are the most recent development in the audio-visual education field. At the present time there are two types available: those played by laser beam and those played like a record with a needle. The former seems to be the most ideally suited to educational purposes since there is virtually no wear and tear on the disc---thus providing unlimited playing. Not as much software is available as yet in this format as in film and tape, but we see a great future for the disc since it is so inexpensive to reproduce and therefore so reasonable to purchase. (eg. a feature-length film costs c. $25) The machines offer many features such as slow motion, fast forward, 100-frames-per-second searching, and reverse play. The only thing they cannot do that tape can do is off-air record or film. However, the manufacturers are working on that too.

AUDIO CASSETTES can be used alone as well as in conjunction with the aforementioned slides and filmstrips. They are particularly well-suited to musical purposes and to verbal drills such as foreign language and secretarial dictation. Cassettes to accompany dramatic or poetic readings are also quite effective. Many of the large-group lectures at Orange Coast College are taped and available to students in the Media Center. Students find them good for review and to flesh-out their notes.

16mm FILM. Although the most expensive format, films are quite often the most enriching and the most capable of producing an emotional response---a lasting effect. Nevertheless, films still range in quality, and it is an essential rule of thumb to always preview a film before selecting it for class use. It is also usually necessary to book films as far in advance as is feasible since good films are usually in great demand.

INCORPORATING AUDIO-VISUAL MEDIA INTO A LESSON

1. Select topic to be introduced/explained/reinforced.
2. Preview materials which may be used. Previewing is important for several reasons:
    a. It ensures that the material meets instructional objectives and is appropriate for your students.
    b. It allows instructor to prepare points the class should watch for---and questions for follow up.
    c. If there are any surprises in the material such as outdated information, the students can be forewarned.
    d. If you do not find any commercially-prepared material, you may wish to use the instructional support staff to help you prepare your own unique presentation---sound and slides for example.
3. Arrange for the necessary equipment and try the material on it before the class arrives. Sometimes film or tape is incorrectly wound---or not rewound by the previous user---or various equipment failures or burned-out bulbs show up which can be rectified before the presentation. Murphy may still get you, but this preparation can save much unnecessary anxiety and wasted class time.
4. Prepare the students for the presentation by telling them how it relates to the class---and what points they should look for. Ask a question or two that they can answer in the course of viewing the material.
5. Interupt the viewing if you feel some explanation or emphasis is needed.
6. Follow up. Be sure that the points you were attempting to convey through this media actually arrived at their destination. Questions, discussion, summaries are appropriate.

AUDIO-VISUAL REVIEW QUESTIONS

TRUE OR FALSE

____1. A good instructor does not need to preview audio-visual materials before using them in a classroom situation.

____2. Audio Visual materials are enhanced by an instructor's thoughtful introduction and follow-up.

____3. One should never interupt an audio visual presentation.

____4. If motion is not essential, a still picture or slide can be used to illustrate a concept.

____5. Videodisc programs are cheaper than videotape programs.

____6. It is not a good idea for teachers to see videotapes of themselves teaching.

____7. The audio-visual medium which provokes the most emotional response is 16mm film.

____8. An illustration in a book can be projected on an overhead projector.

____9. We all basically learn the same way.

____10. It is helpful to an instructor to be aware of the cognitive learning styles of his/her students.

KEY: 1-F 2-T 3-F 4-T 5-T 6-F 7-T 8-F 9-F 10-T

A-V

MEDIA EVALUATION FORM

Type of media: _____ Date produced _____

Title _____

Producer _____ Price (sale or rent) _____

Audience age level _____ Subject _____

Length _____ Color or B & W _____

Summary: _____

_____

_____

Evaluation: (note authenticity, creativity, pacing, technical qualities, and any unique features) _____

_____

_____

_____

How does this compare with other medium on the same subject?

Mediocre _____ Average _____ Superior _____

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ADDITIONAL MATERIALS

Items which would aid in the production of Audio-Visual materials are marked with an *. For documents available from ERIC, refer to the order information at the end of this list.

Braselmen, Herbert P. "Instructional Films: Asset or Liability?" Audio Visual Instruction, 23 (Sept. 1978), pp. 14-15.

The author argues convincingly for the use of audio-visual aids, specifically films. In addition to relating the medium of film to the psychology of learning, the author supplies an economic argument.

Clark, Robert L. "Media, Mental Imagery, and Memory." Educational Communication & Technology, 26 (Winter 1978) pp. 355-363.

After studying recent research on learning which indicates that the human mind can handle only a limited amount of information at one time, Robert Clark formulated a model of memory that examines the effects of visualization. The author discusses how this model could be used to predict the effect of a specific media presentation upon mental imagery and learning.

A Crash Course in Cost Effective Audio-Visual Communication. Dukane, 1977. (Color filmstrip and cassette audiotape. 10 min.)

Dukane Corporation
Audio Visual Division
2900 Dukane Dr.
St. Charles, IL 60174 $10.00

With an emphasis on business use, this resource illustrates the effectiveness and low cost of filmstrips.

*Dodge, Bernard J. Audiovisual Resources for Teaching Instructional Technology: an Annotated Listing. Syracuse: ERIC Clearinghouse on Information Resources, 1978. 77p.

Syracuse University Printing Services
125 College Place
Syracuse, N.Y. 13210 IR-23 $5.00

Also available from ERIC. ED 152337. Microfiche and paper copy.

This directory of audiovisual resources includes materials on media production, communications, instructional development, and the psychology of learning and motivation. Most of the materials were produced since 1970 and were designed for college/adult audiences. Each entry is thoroughly annotated.

*Ely, Donald P. Guidelines for Media Production. Syracuse: ERIC Clearinghouse on Informational Resources, 1980. 41p.

U.S. Environmental Protection Agency
Office of Water Program Operations
National Training and Operational Technology Center
Cincinnati, Ohio 45268

Also available from ERIC. ED 186260

This manual provides worksheets and flowcharts to aid in the selection of the most appropriate and feasible media. Also included are criteria for production, evaluation, and field testing. Appended are a questionnaire form and an all-purpose media evaluation form.

*Good Pictures Can Tell Your Story. Washington, D.C.: National Education Association, 1977. (Sound/filmstrip, color, 15 min.)

National Education Association
The Academic Building
Saw Mill Road
West Haven, CT 06516

Stock No. 1913-X
$22.25

This excellent filmstrip/cassette is a must for anyone planning to produce a slide/tape program. Featuring a show produced on human relations in the schools, this useful resource directs the user through the steps of planning, taking pictures, gathering sound effects, conducting interviews, and final editing. It is accompanied by a Guide which gives suggestions for group use of the filmstrip and includes the script and discussion questions.

Gropper, George L. "A Behavioral Perspective on Media Selection" AV Communication Review, 24 (Summer 1976), pp. 157-186.

The author relates media selection to the decisions regarding instructional strategies which involve "integrated sequenced sets of practice opportunities". A discussion of the differences between the behavioral, response-oriented view of media selection and the message or stimulus-oriented view is presented.

Hoachlander, Marjorie. What Nonprint Materials Can Do For You in College Teaching. New York: Association of American Publishers, 1975. 17p.

College Media Committee of the Association of American Publishers
1 Park Ave.
New York, N.Y. 10016

Free to individual college faculty members.
In bulk, 50 booklets: 6.00

Also available from ERIC in microfiche only. ED 146 904.

This brochure presents a wide variety of useful cases in which media have solved classroom problems.

Instructional Materials. Portland: Bel-Mort Films, 1961. (color, no sound, 5 min.)

Bel-Mort Films
Suite 961
200 S.W. Market St.
Portland, Oregon $11.50

Clarification of concepts, change of pace, individual differences, and small group activities are among the reasons set forth in this filmstrip for utilizing the wide range of instructional materials available to teachers.

Potter, Earl L. Using Audio-Visuals: a Practical Guide for IDEA Users. Manhattan: Kansas State University, 1978. 17p.

Center for Faculty Evaluation & Development in Higher Education
Kansas State University
1627 Anderson Ave. Box 3000
Manhattan, KS 66502 $2.00

Available from ERIC in microfiche or paper copy. ED 171 219.

Some of the suggestions included are how to use A-V materials to improve dry presentations, summarize for retention, and relate course material to real-life situations.

*Pula, Fred John, and Charles Fagone. Multimedia Processes in Education. Dubuque: Kendall/Hunt Publishing Co. 1973. (Out of print)

This book is based on the premise that the role of the teacher is paramount in the production of meaningful media materials. The various types of media, their advantages and disadvantages, and specific production instructions are included. Each chapter is followed by a thorough list of references.

*Transparency Preparation Guide. St. Paul: 3M, 1979. 12p.

Visual Products Division/3M
3M Center
St. Paul, MN 55101 FREE

Step-by-step directions are given for producing both the visual original and the transparency.

Witt, Gary A. "How to Find and Use a Good Film" Instructional Innovator, Feb. 1980, pp. 43-45.

The author sets forth and discusses in detail seven specific guidelines for evaluating a film for classroom use. The author qualifies the guidelines with the note these are for "films meant to teach specific verbal/visual information or concepts; they aren't quite as effective for evaluating films teaching motor skills, problem solving, or attitude change."

Woodbury, Marda. Selecting Instructional Materials. (PDK Fastback #155) Bloomington: Phi Delta Kappa Educational Foundation, 1978.

Phi Delta Kappa
Eighth and Union
Box 789
Bloomington, IN 47402 75¢

The author of this useful booklet details the factors involved in decisions about instructional materials and suggests guidelines for selection. Especially valuable is the appended guide to major information sources on instructional materials.

The ERIC document numbers and number of pages have been provided for each document in this list. At the time of this writing, most of the

documents cost $.91 for microfiche and $2.00 to $5.30 for paper copy.

It is suggested that you request a current order form from this address:

ERIC Document Reproduction Service
P. O. Box 190
Arlington, VA 22210

EVALUATION SHEET

Please fill out this evaluation sheet to aid in improving and updating this module.

Optional: Name_____

Title of Module_____ Date_____

Please put a cross on the scale to indicate your opinion.

1. The instructional objectives were stated

5	4	3	2	1
clearly		adequately		poorly

2. The sequence of materials was

5	4	3	2	1
quite logical		reasonably logical		poor logical sequence

3. The materials and exercises met the objectvies

5	4	3	2	1
right on target		adequately		poorly

4. The amount of practice and review was

5	4	3	2	1
sufficient		adequate		insufficient

5. What I learned was

5	4	3	2	1
very important		interesting		a waste

6. What items did you find most useful? Least useful?

7. Was there anything additional that should be included?

8. Would you recommend this module to a colleague?

9. Would you use other self-instructional modules like this one?
   If so, why? And what topics would you like to see covered.

   If not, why not?

Please return this evaluation and other module materials to: